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petitions this year for sculptors, painters and etchers respectively. With a large representative board of advisers composed of art lovers and artists of renown the Friends of Young Artists proposes to enlarge its scope hereafter, give scholarships and have its own building.

MURALS BY TABER SEARS

A one-man show at the Century Club's galleries revealed the fact that Mr. Taber Sears has been decorating churches with murals of no little impressiveness. The five large panels for the Church of the Nativity in Brooklyn Borough, designed by Almirall and Cusachs, architects, offer a frieze of figures the size of life, together with the first and second studies and a perspective showing the position of the frieze in the church. They are figures of the Apostles in varied pose and gesture, standing against a gold background, on which hills and dales and the walls and towers of Jerusalem are indicated in a summary fashion that does not interfere with the figures by too much realism. The intention to keep these disciples in harmony with an architectural interior is evident from the management of the robes and draperies. Great richness of color is obtained by the reds, greens, yellow and orange of the gowns; difference of character and age assists in varying the figures, while the addition of distinctive emblems has been judiciously employed.

Replicas of the triptych in the choir school of Grace Church, New York, showing Joshua as he leads the host of Israel out of the wilderness into the promised land; the altar painting in Trinity Church, Buffalo (Bertram G. Goodhue, architect), representing Christ with the doctors of law in the temple at Jerusalem, also studies for an Adoration of the Magi in the Chapel of the Intercession, New York, and sanctuary paintings for the Church of the Epiphany at Pittsburgh (J. T. Comes, architect) afford the same evidence of thorough workmanship. Interesting to artists are the careful detail drawings of heads, hands and feet. Among the drawings is a fine group of "Philosophy, Ideality and Aspiration."

AS TO BEAUTY

A thing of beauty is a joy forever. *Keats*

He hath made all things beautiful in His time. *Solomon*

A genuine perception of beauty is the highest education. *Fuseli*

The BEAUTIFUL—is better than the Good, for it is the good made perfect. *John Stuart Mill*

The Beauty of the Lord our God be upon us: . . . yea, the work of our hands establish Thou it! *King David*

Without the great Arts that speak to his sense of beauty, man seems to me a poor, naked, shivering creature! *Emerson*

Spirit of beauty, . . .

Thy light alone,—like mist o'er mountains driven,
Or music by the night wind sent
Thro' strings of some still instrument,
Or moonlight on some midnight stream,
Gives Grace and Truth to life's unquiet dream. *Shelley*

In brief, with perhaps bolder grasp, we should claim that abstract and absolute Beauty extends her mighty wing over every department of creative plan or constructive life, divine or human, in proportion as the immortal and celestial principles retain their sway.

John Ward Stimson